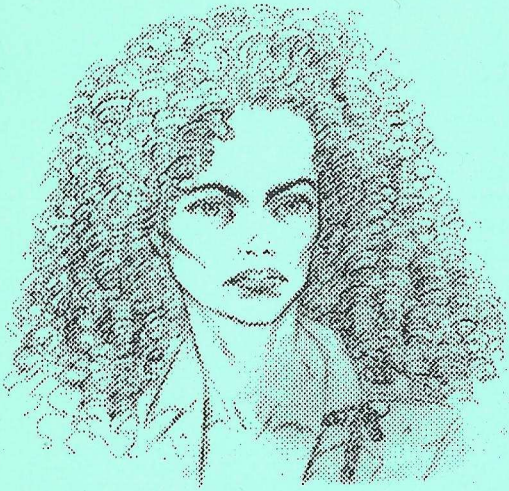
Novacon 31



Programme Book

SMOFCON 19

7th-9th December 2001

York UK

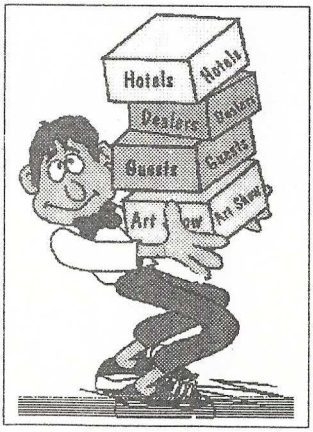
Programme Theme: Smofcon 19 will have as its programme theme *"People and Personalities"* What is the best way to turn an informal SF fan grouping into an effective committee? How can you find people's unexpected strengths ? Why does someone you enjoy talking to as another fan turn out to be so difficult to work with ? How can we avoid putting round fans in square holes ? People vary a lot and fans can vary even more. Some like small cons but are horrified at the idea of anything larger Some work well meeting in person, others on the phone and others via e-mail. Join us as we hunt 'The one true way", and then murder it. Instead we want to give everyone a chance to look at different ways of conrunning from across the world and choose what suites them.

Hotel Details: Room bookings are being dealt with directly by the hotel. The room rates are £75 per room per night with full English breakfast and VAT, based on two people sharing. Some singles are available at £55 per night with FEB and VAT. Mention the con when you make a reservation.

Contact: The Monkbar Hotel, Monkbar, York, YO31 7JA, UK
Tel:+44 (0) 1904 638086 Fax: +44 (0)1904 629195
Email: reservations@monkbarhotel.co.uk

The committee: KIM Campbell is the Chair, Margaret Austin, Martin Easterbrook & Mike "Sparks" Rennie constructing the Program Vince Docherty for Publicity and Ben Yalow for Sound Advice. With assistance from: Kat Rennie, Publications Editor Nigel and Sabine Furlong for Program input.

Stuff about York: While you are in York, there are lots of things to do and see. We have the Minster and we pride ourselves on the many fine museums, from the County Museum with its unique collection of Victorian household artefacts to the Jorvik museum with its distinctive look at everyday life under the Vikings. As is traditional with Smofcon, there will be dinner expeditions to many of the good restaurants of the City.



To attend send:

£25 UK cheque to:	*$40 US Check to:*
KIM Campbell 69 Lincoln Street Leeman Road York YO2 4YP UK	Ben Yalow 3242 Tibbett Avenue Bronx NY 10463 USA

Or get in touch by email: Smofcon19@hotmail.com

Bold as Love
by
Gwyneth Jones

Novacon 31

Date: 9th-11th November 2001.
Venue: The Quality Hotel, Bentley, Walsall.
Guest of Honour: Gwyneth Jones.

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Artwork & Photos

Cover featuring Fiorinda, Ax Preston, Sage Pender from *Bold as Love* (top left and bottom left and right respectively) by Bryan Talbot and Gwyneth Jones (top right) by Dave Hicks; page 3 *Bold as Love* frontispiece by Bryan Talbot (from the Gollancz edition of *Bold as Love*, £10.99, see www.boldaslove.co.uk for information); page 6 photo of Gwyneth Jones; pages 28 & 29 cartoons by Dave Hicks.

Committee: Tony Berry (Chairman), Dave Hicks (Programme), Steve Lawson (Registrations), David Cooper (Treasurer), Alice Lawson (Operations), Cat Coast (Secretary) and Martin Tudor (Publications & Hotel Liaison).

Staff: Nic Farey (Tech Ops), Ann Green (Art Show), Al Johnston (Transport), Dave Lally (the Dave Lally Programme Room) and Mark Plummer & Claire Brialey (Book Room).

Thank You to all of the above and to the contributors to this Programme Book: Tony Berry, Dave Hicks, Vernon Brown, Bryan Talbot, Gwyneth Jones, Maureen Kincaid Speller, Yvonne Rowse; along with everyone who has worked on and at the convention! Special thanks to Dave Hicks for his artwork in this and other publications. Finally many thanks to Gwyneth Jones for being our Guest of Honour.

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The Chairman Welcomes You... by Tony Berry

Hello, it's me again, and welcome to Novacon 31. Last year's con was notable for two things: it was number 30 and it was the year 2000. Well, guess what? This year's con is notable for two things: it is the 30th anniversary of Novacon and it is that famously skiffy year of 2001, the first year of the 21st Century (Oh yes it is). Sharing it with us is our parent organization the Birmingham Science Fiction Group, which was also founded in its present form in 1971 by the likes of Pete Weston, Vernon Brown, Rog Peyton and Ray Bradbury, all of whom may be glimpsed still lurching around in the bar 30 years later. Haven't they got homes to go to?

This year we also have a new hotel, which I'm sure you'll like. There's a much more relaxed atmosphere about the place which may be due to the comfy chairs, and may be due to the fact that we're not in Birmingham so the council can't try and ruin it for us by closing streets or digging up the entire area and removing all the signposts. The lack of prehistoric lifts also helps, but it means we can't play "Trap the Fan" or "Race You to the Ninth". Shame.

Our Guest of Honour is Gwyneth Jones, who juggles several hats, writing SF, Fantasy, children's books (as Ann Halam), and literary criticism. My thanks to her for agreeing to join us this weekend. Thanks also to Inge Heyer and Nalo Hopkinson (who appears courtesy of the SFF) for their contributions, to my committee and staff for all their hard work organizing and running things, to Colin Woods the manager of the Quality for his enthusiasm and suggestions, and of course thanks to you Fans for coming along and supporting Novacon past and present!

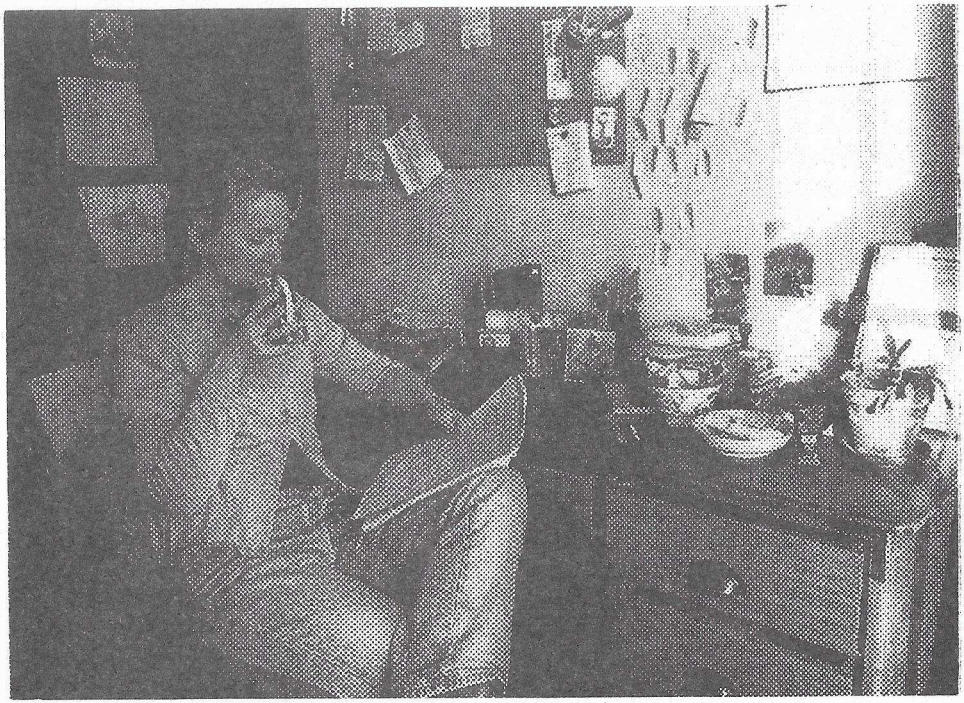
Invoking Demons: rethinking the novels of Gwyneth Jones by Maureen Kincaid Speller

I've been reading Gwyneth Jones' latest novel, *Bold as Love*, and puzzling over it. Indeed, these last few weeks, I've been reading or rereading the Gwyneth Jones oeuvre and puzzling over it. I search around for a slick word-bite: sum up Gwyneth Jones' novels in twenty words. And I can't do it ... isn't that great?

Why? Because, because, because ... because if you can do that to a writer's body of work – and I'm looking at a desk-full of books here, including those from Gwyneth's alter-ego Ann Halam, and her earlier incarnation, Gwyneth *A.* Jones – then there's probably not much there to begin with. I like writers whose work has substance, novels I have to bite down on and chew hard, stories I have to come back to and reread, *rethink*; ideas that lurk in the back of the mind and rise again, unbidden, months down the line, to form new links, new possibilities. I want to be challenged by what I read, no matter how uncomfortable the

experience might be. And sometimes it is very uncomfortable: reading Gwyneth Jones isn't about being curled up in your favourite armchair, warm and cosy. If that's where you start out, sooner or later you find yourself spilled out on the floor, reassuring preconceptions all shaken up. Nothing is ever quite what it seems.

There is an underlying theme in Gwyneth's novels; not the discussion of gender – that'll be along in a moment – but something deeper. All her novels seem to me to be about a state of flux and what results from this. We've got past the Yeatsian 'things fall apart; the centre cannot hold;' and there's no sign of a clearly defined Second Coming. Flux, according to my dictionary, is 'a state of flow or continuous change,' it's a discharge, and it's also what you use when you're trying to solder two things together, something to make things join together more easily. It's about reshaping, into things that might be better, but also things that might be worse. Or, and this seems to me to be another constant thread in her writing, about finding a situation that isn't perfect but can be coped with for now, an uneasy balance that works … after a fashion.



I said 'flux'. You might want to say 'colonisation' too. Or rather, the state of flux in Gwyneth's novels is most often generated by an act of colonisation or, sometimes too, by the colonisers' withdrawal. This is clear, for example, in *Divine Endurance* (1984) and in its pendant novel *Flowerdust* (1993) and also most strongly in the Aleutian trilogy [*White Queen* (1991), *North Wind* (1994) and *Phoenix Café* (1997)] but it finds its way into most of her novels, one way or another.

Divine Endurance is set in a post-catastrophic, 'what on earth is going on here?' world which reveals itself as much through hints and allusions as through outright explanation. We see the world through the eyes of the innocent and ignorant traveller, Cho, Chosen Among the Beautiful, and her companion, the cat Divine Endurance. Forced to leave their sanctuary, the Palace, after it is destroyed by earth tremors they discover the world of the Peninsulan palaces. Here, the women, the ladies, hold sway with their mysterious *dapur* powers, while the men idle away their time, forbidden to do women's work, which is carried out by the 'boys', the eunuchs. The women retain a careful control over fertility and procreation; a woman who cannot breed is a 'failed woman,' not exactly a woman nor yet a man either. Reading deeply, it's clear that the ladies are practising a form of eugenic control: the Peninsulans hate deformity of any kind, which suggests in turn that the catastrophe, whatever it was, caused genetic disruptions, and disruptions which seem to have created a society with a surplus of males. By contrast, the Rulers, seen rarely, living safely on their artificial islands, are the last remnants of a group who favoured a very different form of genetic manipulation, possessing the technology to 'grow' androids like Cho herself. They control the Peninsula but mostly remain aloof from it, ruling through the Koperasi, Peninsulans who have gone over to their 'side'. Indeed, if the truth be known, they're probably not that interested in it any more. And in the middle of this, neither true Peninsulans nor Rulers, are the Samsui, the women who refused to hide themselves who maintain a vibrant and energetic public female society, but in an unwanted, unspoken but necessary alliance with the Koperasi for, after all, where do babies come from if they're not grown in a vat?

But equilibrium is a fragile thing at best, and can only be maintained by constant small changes, shifts in the balance; a society that has become static, stagnant even, will almost inevitably tumble. It's only a matter of when and how. 'How' is the arrival of Cho, representing all the things that the Peninsulan ladies fear in terms of her creation and perfection, but also embodying hope for all those outside the Peninsulan courts. Whether she represents Pandora, Jeanne de la Pucelle or simply herself, by her mere presence Cho obliges everyone to reconsider where they stand and whether that's where they want to stay. 'When' is less certain. The closing paragraphs of *Flowerdust* suggest that parts of this disrupted society are already prepared to move towards equality between men

and women, but as this is a novel set within *Divine Endurance* we know also that the world needs to change again cataclysmically in order to reinvent and disseminate this idea.

But whereas the discussion of the roles of men and women within society has become blurred by the passage of long periods of time in *Divine Endurance*, and to some extent suppressed by the firm control of the ladies, in the Aleutian trilogy, the discussion of gender politics is raw and immediate, thrown into sharp relief by the unexpected arrival of the Aleutians, an alien race drifting through space on a multi-generational starship, uncertain of where they come from, amazed to have finally found a place to go. Despite its own history, its own mythology, humanity makes certain dangerous but perhaps inevitable assumptions about the role the aliens will play. The persistent myth of the magical, all-powerful saviours from outside, who will save the world, comes to the fore yet again, but the reader already knows that we are in fact replaying another old, old tragedy, with the Aleutians being no more than buccaneers with an eye to the main chance, who have unexpectedly found a way to turn defeat into success.

And though the mistakes have been made over and over in the past, and of course are historically documented, we make them all over again, and so do the Aleutians. The two species communicate in different ways – for some time it's believed that the Aleutians are in fact telepathic, although this is not strictly true – and interpret things in entirely different ways. Our daily viewing of television, our modern opiate of the masses, something to be treated indifferently, is seen as a holy communion by the Aleutians, because they record their lives completely and achieve a form of rebirth through the subsequent viewing and study of the tapes. Humans assume that Aleutians are male and female, and distinguish them as such by appearance, whereas the Aleutians, who are hermaphrodites, make less specific distinctions of masculinity and femininity on a much broader spectrum. Which in turn draws the anger of those humans who do not feel themselves specifically defined as male or female and who now find their position somehow usurped. Aleutians, because they have only the one race, have no concept of nationality and this causes problems when they try to deal with Earth as a single entity.

The trilogy follows the Aleutians and the humans through several hundred years of uneasy co-existence, as they move from being little more than refugees to colonists, and then to peacekeepers, and the effect their presence has on the peoples of Earth. This ranges from those who reject them totally and carry out acts of terror against them, to those who want to be as like them as they possibly can, even to having prosthetic surgery carried out to look more like the Aleutians, which led me in turn to some interesting thoughts about the nature of cultural assimilation. (It also made me want to go away and read a lot of Joseph Conrad: the quintessential writer on this matter.)

The Aleutians' own genderlessness sharpens and feeds the debates that had been under way when they arrived: in fact, the Aleutians had mistaken a conference on women's issues for a meeting of the world government they'd assumed must exist. In this future, the gender wars are very real, involving actual fighting between arch-traditionalists and the reformers, and all this going on alongside the fighting between the pro- and anti-Aleutian factions. The world of the Aleutian trilogy is as much a startling evocation of messy, complicated 'real life' as anything else. And the same is true for the Aleutians as for humans, with factions wanting to stay on earth, others wanting to continue their search for a new world, and some wanting to go home, wherever that is. After a while it's difficult to determine who believes what. Your head begins to whirl as you try to sort it all out, an effect that is remarkably like that I experience as I plough my way through the daily reports about 'the war against terrorism'. These worlds are not neat and tidy fictional places, they're not easily grasped in one quick reading; instead they are rich and complex environments which have to be carefully explored, notes being taken constantly in an attempt to understand what's going on.

This is especially true of *Escape Plans* (1986) and I have to own up here that this is a book I started when it first came out but didn't finish. Looking back, I'm not sure why. Perhaps it was because I was feeling exhausted by *1984*-style science fiction at the time; *Escape Plans* is undeniably dystopian and while it might not have the unremitting bleakness of Orwell's nightmare vision, it's not a book to read if you don't like your job or are feeling particularly jaundiced towards the government. Perhaps, and I feel just faintly guilty confessing this, it was because I don't do too well with lots of capitals on a page. No matter; in seventeen years I've learned perseverance, which is funnily enough a part of what this book is about. On the other hand, while I'm in confessional mode, I'd have to own up to not entirely understanding what was going on. I had an odd sense at times that as I turned my back on part of the narrative, moving on to the next portion, the bit behind me was being subtly rearranged. Consequently, I was never entirely sure where I was. Was I lurking in the bowels of a massive spaceship orbiting Earth, or was I actually buried in a subterranean labyrinth on Earth itself? I was never entirely sure of that. However, I was very certain that the pampered and privileged ALIC hadn't got the faintest idea what she was letting herself in for when she decided to help out Millie Mohun, the bonded labour jockey she'd encountered. It's a version of the 'poor little rich kid' scenario as ALIC's infiltration of the underworld goes horribly wrong and she finds herself trapped there, struggling to survive, witness to the developing cult of Millie, who has apparently died, if indeed she ever existed, and the VENTURans efforts to put down the rebellion it engenders. In retrospect, the novel is far more life-affirming than I originally thought, though what's inevitably the most interesting and absorbing part is

ALIC's experience of a system she had always supposed, from her privileged position, was humane and good for the people who had to live in it. Again, it's a delusion of the coloniser; one sees it in Britain's attitude towards, for example, India, and it was still implicit in the early, and maybe not-so-early days of the Commonwealth, and is of course the attitude expressed by the Rulers in *Divine Endurance*.

My personal nomination for bleakest novel must surely go to *Kairos* (1988), which is surely the novelistic equivalent of The Specials' *Ghost Town*. It's Thatcherism taken as far as it can go, and then some – a slow, steady, drip-fed dismantling of society. Future London is bleak and bare, the wind whistles down the streets, the people are all in grey and black and smog masks, and the political landscape is dotted with different groups each peddling their own form of extremist solution. Hope is a dusty, spindly weed, growing out between the cracks of the paving slabs, and yet individuals still try to keep faith with their own beliefs. Otto is one such, struggling to keep her alternative bookshop going, as well as trying to deal with her extended family's problems and maintain her faltering relationship with Sandy. Sandy, herself struggling to pay off massive debts incurred by social security fraud, is on the verge of abandoning her life and giving herself up to working for BREAKTHRU, a mysterious new religious organisation, except that she can't afford the cost of joining them. And in the midst of all this is Kairos, a dangerous drug which has been stolen from BREAKTHRU and which they want back. And for all they preach a message of love and peace they're none too fussy about how they get it back.

Ironically, it's Sandy, who has already lost hope, and Candide, Otto's son (and presumably named for Voltaire's satirical character, who believed in the best of all possible worlds, no matter what), unable to believe that miracles can't be accomplished so long as you just put your mind to it, who set out across a damaged landscape to rescue Candide's beloved dog, Vera, and end up saving the world from itself, through an act of pure will, ironically counterpointed by their meetings with assorted groups of campaigners each trying to make a difference but each unable to break out of a narrow agenda to embrace a broader philosophy. Again, this is reminiscent of the different groups in the Aleutian trilogy, each blinded by their own vision. And yet, for all that, Kairos may never have existed, it might all have been a dream, and yet the fact remains that hope is abroad in the world once more.

Which brings us back to *Bold as Love*, sitting here on the desk in front of me, with its blue skies, its green hills, and the bands of curling Celtic motifs. I wasn't quite sure what to expect of this book. I had heard some comments about a book in which rock stars rule the country and rock music is going to save the world. Even in a world with a guitar-playing Prime Minister, not to mention a recently-discarded a sax-playing American president, I wasn't sure my disbelief was going to be suspended for sufficiently long. And it's not helped by my

being one of those people who finds it difficult to read descriptions of musical performances, even fictional ones ... actually, make that *especially* fictional performances. I don't think my youth was sufficiently misspent.

However, to say that *Bold as Love* is about rock stars running the country ... actually, it's true, it *is* about rock stars running the country, but that would be to understate the case and devalue the novel. Think of it more as 'what if', which is after all supposed to be at the heart of science fiction, and the scenario is not so surprising. There is no reason to believe that the counter-cultural movement in the United Kingdom couldn't grow stronger, to the point where it is easier for the government to sit back and let them get on with things. It's not entirely implausible that the government would try to recruit a 'think-tank' of rock stars and prominent counter-cultural figures and establish some sort of power-sharing arrangement. In some ways, it's a more positive acknowledgement of the counter-cultural movement than that running through *Kairos*.

But never mind the mechanics of how Ax, Fiorinda and Sage come to be running the country, just accept that they are, and that in doing so, they are taking part in a strange fairytale, brutal and magical by turns. Ax, it would seem, has taken up a role he has long prepared for – the references to the *dux bellorum* are surely not coincidental, nor the presence of other distinctly Arthurian trappings – but all three and their circle of friends and band members, between them, are struggling to make the country work again, enlisting the help of their fans and supporters along the way. It's chaotic, of course, and ugly too, when the 'barmy army' is obliged to go to war, but there is a sense of why can't this work? The pragmatist in me screams that it is preposterous, but then it looks at a lot of other things that have happened lately and wonders ... the romantic, the idealist, in me appreciates the magic. It's like the euphoria generated by a really good concert, that period of time when it feels as though you might just possibly be able to solve the world's problems almost single-handed, armed with the power of music. In fact, what *Bold as Love* shows is that even with idealism and euphoria on your side, sorting things out, making them work, is a messy and complicated business. It can have its joyful moments but a lot of it is hard slog.

Unlike most fictions, where the narrative proceeds in a deeply improbable straight line towards its goal, with perhaps the occasional diversion, real life is full of digressions, setbacks and conflicting demands. Gwyneth Jones reflects this in her work. It's not always a comforting body of work. It makes you think, makes you chew very hard indeed, obliges you to confront your demons and your prejudices, but it's impossible to come away from her writing feeling unmoved by it. Sometimes you feel wracked and exhausted by the effort, sometimes she doesn't seem to quite hit the target, but sometimes the soul is inspired too. And that is what *all* good writing should be doing.

Bibliography by Phil Stephensen Payne

Awards:
1991: JAMES TIPTREE AWARD - WHITE QUEEN
1995: DRACULA SOCIETY'S CHILDREN OF THE NIGHT AWARD – THE FEAR MAN
1996: WORLD FANTASY AWARD - Best Collection - SEVEN TALES AND A FABLE
1996: WORLD FANTASY AWARD - Best Short Story - The Grass Princess
2001: RICHARD EVANS MEMORIAL AWARD

Pseudonyms:
ANN HALAM

Prose Fiction:
A1. Balinese Dancer (NT), Asimov's Science Fiction 9-97
THE MAMMOTH BOOK OF BEST NEW SCIENCE FICTION: 11TH ANNUAL COLLECTION, Dozois, Robinson, 1998
THE YEAR'S BEST SCIENCE FICTION: FIFTEENTH ANNUAL COLLECTION, Dozois, St. Martin's, 1998
A2. Blue Clay Blues (ss), Interzone #62, 8-92
IDENTIFYING THE OBJECT (1993)
A3. Bold as Love (ss), IN DREAMS, McAuley/Newman, Gollancz, 1992
IDENTIFYING THE OBJECT (1993)
BOLD AS LOVE (2001) {expanded}
A4. La Cenerentola (ss), FRONTIERS/FRONTEIRAS, Augusta/de Macedo, Simetria Portugal, 1998
Interzone #136, 10-98
THE YEAR'S BEST SCIENCE FICTION: SIXTEENTH ANNUAL COLLECTION, Dozois, St. Martin's Griffin, 1999; Robinson, 1999 (as THE MAMMOTH BOOK OF BEST NEW SCIENCE FICTION: 12TH ANNUAL COLLECTION);
A5. Destroyer of Worlds (ss), DARK TERRORS 5, Jones/Sutton, Gollancz, 2000
A6. Diamond Hand and the Rock Maid (NT), SEVEN TALES AND A FABLE (1995)
A7. The Early Crossing (sss) 1996, The Alien Has Landed #5, 1998
A8. The Eastern Succession (NT), Isaac Asimov's Science Fiction Magazine 2-88
IDENTIFYING THE OBJECT (1993)
A9. Felicia, or I Never Promised You a Rose Garden (NT), JUNIOR WINTER'S TALES, Hopkins, Macmillan, 1975
SEVEN TALES AND A FABLE (1995)
- Forward Echoes {see under Identifying the Object}
A10. Grandmother's Footsteps (NT), WALLS OF FEAR, Cramer, Morrow, 1990
A11. The Grass Princess (ss), SEVEN TALES AND A FABLE (1995)
Interzone #122, 8-97
A12. Gravegoods (ss), Interzone #31, 1989
A13. Grazing the Long Acre (ss), Interzone #127, 1-98
THE MAMMOTH BOOK OF BEST NEW HORROR: VOLUME 9, Jones, Robinson, 1998
A14. Identifying the Object (ss), Interzone #42, 1990 {as Forward Echoes}
IDENTIFYING THE OBJECT (1993) {revised}
VISIONS OF WONDER, Hartwell/Wolf, Tor, 1996 {1993 text}
A15. The Intersection (ss), DESPATCHES FROM THE FRONTIERS OF THE FEMALE MIND, Green/Lefanu, The Women's Press, 1985
A16. Laiken Langstrand (ss), OTHER EDENS II, Evans/Holdstock, Unwin, 1988
THE YEAR'S BEST FANTASY: SECOND ANNUAL COLLECTION, Datlow/Windling, St. Martin's, 1989; Legend, 1990 (as DEMONS AND DREAMS 2);
SEVEN TALES AND A FABLE (1995)
A17. The Lovers (ss), TAROT TALES, Pollack/Matthews, Legend, 1989

THE YEAR'S BEST FANTASY AND HORROR: THIRD ANNUAL COLLECTION, Datlow/Windling, St. Martin's Press, 1990
SEVEN TALES AND A FABLE (1995)
A18. The Mechanic (ss), NEW WORLDS 3, Garnett, Gollancz, 1993
The Lyre #2, 1993 {as The Universe of Things}
WOMEN OF OTHER WORLDS: EXCURSIONS THROUGH SCIENCE FICTION AND FEMINISM, Merrick/Williams, University of Western Australia Press, 1999 {as The Universe of Things}
A19. A North Light (ss), THE MAMMOTH BOOK OF VAMPIRE STORIES BY WOMEN, Jones, Robinson, 2001
A20. One of Sandy's Dreams (sss), THE DRABBLE PROJECT, Meades/Wake, Beccon Publications, 1988
A21. Paris by Night (ss) {with Scott Baker, Garry Kilworth, & Susan Casper}
Event Horizon (online) 9/10-98
- The Princess, the Thief and the Cartesian Circle {see under The Thief, the Princess and the Cartesian Circle}
A22. Red Sonja and Lessingham in Dreamland (ss), OFF LIMITS, Datlow, St. Martin's, 1996
THE YEAR'S BEST SCIENCE FICTION: FOURTEENTH ANNUAL COLLECTION, Dozois, St. Martin's, 1997; Raven, 1997 (as THE BEST NEW SCIENCE FICTION: 10TH ANNUAL COLLECTION);
YEAR'S BEST SF 2, Hartwell, HarperPrism, 1997
A23. The Salt Box (ext), Interzone #169, 7-01
BOLD AS LOVE (2001)
A24. The Snow Apples (ss), TALES FROM THE FORBIDDEN PLANET, Kaveney, Titan, 1987
THE YEAR'S BEST FANTASY STORIES: 14, Saha, DAW, 1988
THE YEAR'S BEST FANTASY: FIRST ANNUAL COLLECTION, Datlow/Windling, St. Martin's, 1988; Legend, 1989 (as DEMONS AND DREAMS);
SEVEN TALES AND A FABLE (1995)
A25. The Spider and the Fly (ss), SEVEN TALES AND A FABLE (1995)
A26. The Thief, the Princess and the Cartesian Circle (ss), Crank! #1, 1993
SEVEN TALES AND A FABLE (1995) {as The Princess, the Thief and the Cartesian Circle}
THE BEST OF CRANK!, Cholfin, Tor, 1998
A27. Total Internal Reflection (sss), Nature 17-Feb-2000
- The Universe of Things {see under The Mechanic}
A28. The Worm Under the Skin (ss), BAD DREAMS, Cooling, Dolphin, 1997 {as by Ann Halam}

Books:
B1. THE ALDER TREE Allen & Unwin (hb), 1982, 108pp, {as by Ann Halam}
B2. ALLY ALLY ASTER Allen & Unwin (hb), 1981, 118pp, {as by Ann Halam}
B3. BOLD AS LOVE [expanded from A3; extract as A23]
Gollancz (hb), 8-2001, 308pp, £16.99 (Anne Sudworth)
Gollancz (tp), 8-2001, 308pp, £10.99 (Sudworth)
B4. CRYING IN THE DARK Dolphin (pb), 5-98, 188pp, £4.50
B5. THE DAYMAKER,
Orchard (hb) 019-9, 5-87, 173pp, £7.50 (Nick Bantock) {as by Ann Halam}
Orchard US (hb) 08310-1, 8-87, 173pp, $11.95 (n/k) {as by Ann Halam}
Puffin (pb) 032779-7, 7-89, 173pp, £1.99 (Paul Finn) {as by Ann Halam}
B6. DEAR HILL Macmillan UK (hb), 1980, 187pp
B7. DINOSAUR JUNCTION
Orchard (tp), 7-92, 188pp, £4.99 (Bob Harvey) {as by Ann Halam}
B8. DIVINE ENDURANCE, Allen & Unwin (hb), 5-84, 233pp, £9.95 (n/k)
Unicorn (tp), 1985, 232pp, £2.95 (Julek Heller)
Arbor House (hb), 3-87, 233pp, $14.95 (n/k)
Tor (pb), 5-89, 232pp, $3.95 (n/k)

Headline (pb), 11-93, 305pp, £4.99 (Mark Harrison)
B9. DON'T OPEN YOUR EYES
Dolphin (tp), 8-2000, 179pp, £4.99 (n/k) {as by Ann Halam}
B10. DR. FRANKLIN'S ISLAND
Dolphin (pb), 6-2001, 215pp, £4.99 (Richard Jenkins) {as by Ann Halam}
B11. ESCAPE PLANS, Orion (pb), 4-86, 246pp, £3.50 (n/k)
Orion (hb), 5-86, 246pp, £8.95 (n/k)
B12. THE EXCHANGE Macmillan UK (hb), 1979
B13. THE FEAR MAN, Orion (hb), 11-95, 135pp, £9.99 (n/k) {as by Ann Halam}
Dolphin (pb), 4-96, 135pp, £3.99 (Ian Butterworth) {as by Ann Halam}
B14. FLOWERDUST, Headline (hb), 11-93, 249pp, £16.99 (Mark Harrison)
Headline (pb), 7-94, 312pp, £4.99 (Harrison)
Tor (hb), 7-95, 288pp, $21.95 (Harrison)
Tor (tp), 2-97, 288pp, $14.95 (Harrison)
B15. THE HAUNTING OF JESSICA RAVEN
Orion (hb), 7-94, 124pp, £8.99 (Paul Young) {as by Ann Halam}
Dolphin (pb), 5-95, 124pp, £3.99 (Young) {as by Ann Halam}
B16. THE HIDDEN ONES Livewire (tp), 9-88, 151pp, £3.50 (Jane Allison)
B17. IDENTIFYING THE OBJECT Swan Press (ph), 11-93, 86pp, no price
B18. THE INFLUENCE OF IRONWOOD Macmillan UK (hb), 1978, 159pp
B19. KAIROS, Unwin Hyman (hb), 11-88, 260pp, £12.95 (John Millar)
Gollancz (tp), 11-95, 262pp, £5.99 (n/k) {revised}
B20. KING DEATH'S GARDEN, Orchard (hb), 8-86, 128pp, £6.95 (n/k) {as by Ann Halam}
Orchard (tp), 11-87, 128pp, £4.50 (Antonia Einthoven) {as by Ann Halam}
Puffin (pb) 032292-2, 1-88, 128pp, £1.75 (Chris Molan) {as by Ann Halam}
Lythway Large Print (hb) 0657-9, 2-88, 232pp, £7.95 (n/k) {as by Ann Halam}
B21. THE N.I.M.R.O.D. CONSPIRACY Dolphin (pb), 7-99, 163pp, £4.50 (Ian Butterworth) {as by Ann Halam}
B22. NORTH WIND, Gollancz (hb), 5-94, 281pp, £15.99 (David Farren)
Gollancz (pb), 4-95, 281pp, £5.99 (Farren)
Tor (hb), 1-96, 288pp, $21.95 (Peter Bollinger)
Tor (tp), 12-97, 288pp, $13.95 (Bollinger)
Vista (pb), 1-98, 281pp, £5.99 (Farren)
B23. THE PHOENIX CAFÉ, Gollancz (hb), 1-97, 298pp, £16.99 (David Farren)
Tor (hb), 1-98, 347pp, $23.95 (n/k) {revised}
Vista (pb), 1-98, 298pp, £5.99 (Farren)
Tor (tp), 1-99, 350pp, $14.95 (n/k) {1998 text}
B24. THE POWERHOUSE
Dolphin (pb), 6-97, 166pp, £3.99 (Larry Rostant) {as by Ann Halam}
B25. SEVEN TALES AND A FABLE
Edgewood Press (tp), 11-95, 132pp, $8.00 (Thomas Canty)
B26. THE SHADOW ON THE STAIRS Barrington Stoke (pb), 71pp, £4.50 (n/k)
B27. THE SKYBREAKER
Orchard (hb), 6-90, 208pp, £8.95 (Paul Finn) {as by Ann Halam}
Orchard (tp), 6-90, 208pp, £4.95 (Finn) {as by Ann Halam}
Puffin (pb), 8-92, 208pp, £3.99 (Finn) {as by Ann Halam}
B28. TRANSFORMATIONS, Orchard (hb), 8-88, 223pp, £7.95 (n/k) {as by Ann Halam}
Orchard US (hb), 10-88, 246pp, $13.95 (n/k) {as by Ann Halam}
B29. WATER IN THE AIR Macmillan UK (hb), 1977, 179pp, (n/k)
B30. WHITE QUEEN, Gollancz (hb), 10-91, 312pp, £14.99 (Adrian Chesterman)
Gollancz (pb), 9-92, 312pp, £4.99 (David Farren)
Tor (hb), 6-93, 316pp, $19.95 (Carol Russo)
Orb (tp), 11-94, 316pp, $12.95 (Farren)
Vista (pb), 1-98, 312pp, £5.99 (Farren)

Series:

C1. The Inland Trilogy	C2. Divine Endurance	C3. Aleutian trilogy
THE DAYMAKER	DIVINE ENDURANCE	WHITE QUEEN
TRANSFORMATIONS	FLOWER DUST	NORTH WIND
THE SKYBREAKER		PHOENIX CAFE

Articles:

F1. "Aliens in the Fourth Dimension" Originally read at University of Liverpool, July 1996
DECONSTRUCTING THE STARSHIPS (1999)
SPEAKING SCIENCE FICTION: DIALOGUES AND INTERPRETATIONS, Sawyer/Seed, Liverpool University Press, 2000
F2. "The Brains of Female Hyena Twins: On the Future of Gender" Foundation #63, 1995
F3. "Consider Her Ways: The Fiction of C. J. Cherryh" Foundation #49, Summer 1990
DECONSTRUCTING THE STARSHIPS (1999)
F4. "C.S. Lewis and Tolkien: Writers for Children?" The New York Review of Science Fiction 11-95
F5. "Deconstructing the Starships" Address at Arthur C. Clarke Award presentation, London, 6-1988
The New York Review of Science Fiction 7-89
DECONSTRUCTING THE STARSHIPS (1999) {as Introduction}
F6. "Dreamer: An Exercise in Extrapolation 1989-2019"
DECONSTRUCTING THE STARSHIPS (1999)
F7. "Fools: The Neuroscience of Cyberspace" Paper read at conference at University of Teesside, April 1995
THE GOVERNANCE OF CYBERSPACE, Loader, Routledge, 1997
DECONSTRUCTING THE STARSHIPS (1999)
F8. "Getting Rid of the Brand Names" The World and I (Washington Times) 10-87
DECONSTRUCTING THE STARSHIPS (1999)
F9. "The Journey Through Sumatra" Talk to Birmingham SF Group in 5-94
The New York Review of Science Fiction 1-95
F10. "The Lady and the Scientists" paper at Preston Speculative Fiction Group, 1990
Strange Plasma #3, 1990
DECONSTRUCTING THE STARSHIPS (1999)
F11. "My Crazy Uncles: C. S. Lewis and Tolkien as Writers for Children"
paper read at C S Lewis Society in 6-94
The New York Review of Science Fiction 11-95
DECONSTRUCTING THE STARSHIPS (1999)
F12. "My Little Pony and the Blind Tiger" FOLLYCON SOUVENIR BOOK 1988
F13. "No Man's Land: Feminised Landscapes in the Utopian Fiction of Ursula Le Guin"
paper read at conference at University of London, 3-96
DECONSTRUCTING THE STARSHIPS (1999)
F14. "The NORTH WIND Read This" The New York Review of Science Fiction 7-94
F15. "Peeks at Other Realms" Nexus Spring 1993
F16. "A Reader Writes: Is There Such A Thing as Green Toilet Paper?"
Interzone #88, 1994
F17. "Riddles in the Dark" Foundation #43, 1988
THE PROFESSION OF SCIENCE FICTION, Jakubowski/James, Macmillan Press, 1992
F18. "Sex Change Operation Shock - Can Reading SF Make Your Thing
Drop Off?" Interzone #16, 1986
F19. "Sex: The Brains of Female Hyena Twins" read at Reading University, 10-94
STRANGE ATTRACTORS, Bould
DECONSTRUCTING THE STARSHIPS (1999)
F20. "These Will be the Good Writers" Nexus 4-91
F21. "Trouble (Living in the Machine)" paper read at University of Sussex, 5-94
DECONSTRUCTING THE STARSHIPS (1999)
F22. "The Walrus is Brian" Foundation #43, Summer 1988

F23. "Woman with a Sword" The New York Review of Science Fiction #20, 4-1990

Non-Fiction Books:
H1. DECONSTRUCTING THE STARSHIPS: SCIENCE, FICTION AND REALITY
Liverpool University Press (hb), 3-99. viii+221pp, £27.50 (Clive Allan)
Liverpool University Press (tp), 3-99, viii+221pp, £11.95 (Clive Allan)

Articles on Gwyneth Jones
K1. "Ann Halam's Tales of Inland" by John Newsinger, Foundation #70, Summer 1997
K2. Bibliography by Lisa Tuttle, FOLLYCON SOUVENIR BOOK 1988
K3. "Gwyneth Jones: Two or Three Things I Know About Her" by Lisa Tuttle FOLLYCON SOUVENIR BOOK 1988

Chronological Index of Prose Fiction
1975: Felicia, or I Never Promised You a Rose Garden
1977: WATER IN THE AIR
1978: THE INFLUENCE OF IRONWOOD
1979: THE EXCHANGE
1980: DEAR HILL
1981: ALLY ALLY ASTER
1982: THE ALDER TREE
1984: DIVINE ENDURANCE
1985: The Intersection
1986: ESCAPE PLANS; KING DEATH'S GARDEN
1987: THE DAYMAKER; The Snow Apples
1988: The Eastern Succession; TRANSFORMATIONS; THE HIDDEN ONES
KAIROS; Laiken Langstrand; One of Sandy's Dreams
1989: Gravegoods; The Lovers
1990: THE SKYBREAKER; Grandmother's Footsteps; Identifying the Object
1991: WHITE QUEEN
1992: DINOSAUR JUNCTION; Blue Clay Blues; Bold as Love
1993: FLOWERDUST; IDENTIFYING THE OBJECT; The Mechanic; The Thief, the Princess and the Cartesian Circle
1994: NORTH WIND; THE HAUNTING OF JESSICA RAVEN
1995: THE FEAR MAN; SEVEN TALES AND A FABLE; Diamond Hand and the Rock Maid; The Grass Princess; The Spider and the Fly
1996: The Early Crossing; Red Sonja and Lessingham in Dreamland
1997: THE PHOENIX CAFÉ; THE POWERHOUSE; Balinese Dancer; The Worm Under the Skin
1998: Grazing the Long Acre; CRYING IN THE DARK; Paris by Night La Cenerentola
1999: THE N.I.M.R.O.D. CONSPIRACY
2000: Total Internal Reflection; DON'T OPEN YOUR EYES; THE SHADOW ON THE STAIRS; Destroyer of Worlds
2001: DR. FRANKLIN'S ISLAND; The Salt Box; BOLD AS LOVE; A North Light

(Please note that due to space restrictions the above is an abridged bibliography and that where known the cover artist is indicated in brackets. Phil Stephensen Payne produces a series of far more comprehensive bibliographies under the Galactic Central imprint, which has now grown to 53 volumes, check their website at www.philsp.cwc.net or contact them at: 'Imladris', 25a Copgrove Road, Leeds, West Yorkshire, LS8 2SP.)

The Nova Awards by Tony Berry

The Nova awards were created in 1973 by the late Gillon Field and are presented annually by the Birmingham Science Fiction Group for work in

fanzines. The awards are voted for by "informed fans". Until 1981 there was only one award for Best Fanzine, but now there are also awards for Best Fanwriter and Best Fanartist.

For a fanzine to qualify, one or more issues must have been published between 1st October 2000 and 30th September 2001. For artists and writers to qualify, a piece of their work must have been published for the first time between those dates. A "Fanzine" is defined as an amateur publication which is concerned with SF/Fantasy, SF and Fantasy fans and/or related subjects, copies of which can be obtained in exchange for other amateur publications or for letters of comment.

The Novas are awarded by informed vote, from informed fans. These are defined as Novacon members (or supporting members) who have received six or more fanzines during the relevant year. These must be different publications, not different issues of the same publication. The various official organs of a society or group do not count as different publications.

For further information please contact me at 68 Windsor Road, Oldbury, West Midlands, B68 8PB or check the Novacon web site at www.novacon.org.co.uk

Previous Winners

1973: SPECULATION ed. Peter Weston
1974: ZIMRI ed. Lisa Conesa tied with BIG SCAB ed. John Brosnan
1975: MAYA ed. Rob Jackson
1976: MAYA ed. Rob Jackson
1977: TWLL-DDU ed. Dave Langford
1978: GROSS ENCOUNTERS ed. Alan Dorey
1979: SEAMONSTERS ed. Simone Walsh
1980: ONE-OFF ed. Dave Bridges.

YEAR	BEST FANZINE	BEST WRITER	BEST ARTIST
1981	TAPPEN ed. Malcolm Edwards	Chris Atkinson	Pete Lyon
1982	EPSILON ed. Rob Hansen	Chris Atkinson	Rob Hansen
1983	A COOL HEAD ed. Dave Bridges	Dave Bridges	Margaret Welbank
1984	XYSTER ed. Dave Wood	Anne Hammill	D.West
1985	PREVERT ed. John Jarrold	Abi Frost	Ros Calverly
1986	PINK BEDSOCKS ed. Owen Whiteoak	Owen Whiteoak	ATom
1987	LIP ed. Hazel Ashworth	D. West	D. West
1988	LIP ed. Hazel Ashworth	Michael Ashley	D. West
1989	VSOP ed. Jan Orys	Simon Polley	Dave Mooring

YEAR	BEST FANZINE	BEST WRITER	BEST ARTIST
1990	FTT ed. Joseph Nicholas & Judith Hanna	Dave Langford	Dave Mooring
1991	SALIROMANIA ed. Michael Ashley	Michael Ashley	D. West
1992	BOB? ed. Ian Sorensen	Michael Ashley	Dave Mooring
1993	LAGOON ed. Simon Ounsley	Simon Ounsley	Dave Mooring
1994	RASTUS JOHNSON'S CAKEWALK ed. Greg Pickersgill	Greg Pickersgill	D. West
1995	ATTITUDE ed. Michael Abbott, John Dallman & Pam Wells	Simon Ounsley	D. West
1996	WAXEN WINGS & BANANA SKINS ed. Claire Brialey & Mark Plummer	Alison Freebairn	D. West
1997	WAXEN WINGS & BANANA SKINS ed. Claire Brialey & Mark Plummer	Mark Plummer	Sue Mason
1998	BANANA WINGS ed. Claire Brialey & Mark Plummer	Maureen Kincaid Speller	D. West
1999	BARMAID ed. Yvonne Rowse	Yvonne Rowse	Sue Mason
2000	PLOKTA ed Steve Davis, Alison Scott, Mike Scott	Yvonne Rowse	Sue Mason

The Best Fan Nova by Martin Tudor

The Best Fan Nova is an occasional award presented by the Novacon committee to honour fans who have made outstanding contributions to Novacon, but are not necessarily fanzine producers, writers or artists. Created in 1995 it was first presented to Brian Burgess who was unable to attend Novacon 25 due to ill health. When Bob Shaw died we felt that we had to acknowledge Bob's special contribution. Even though he was a "filthy pro" he was also a fan and that is why we gave him the second "Best Fan" Nova. Ken Slater was the recipient in 1997, celebrating not only his years in fandom but also his 80th birthday. There was no award granted in 1998 nor 1999, but in 2000 the award went to Vernon Brown for not only creating Novacon but for his contribution through his GCSfE in recent years.

This is an occasional award and is not awarded *every* year, but we are always open to suggestions from fellow fans as to who they think should be given an award. Remember recipients can be professionals -- that's no problem, but first and foremost they must be a *fans*.

Helicon 2

Eastercon 2002

Hotel de France, St Helier, Jersey CI
29 March – 1 April, 2002

Guests: **Harry Turtledove**
Brian Stableford
Peter Weston

A programme based on history: real, alternate & fannish...

A great con, a beautiful island, good food, no VAT...

And the chocolate shop is still there...

What more do you want?!?

Join now

Attending:	£35
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Child (6-11):	£5
Infant (0-5):	£1
Supporting:	£18

(These rates are only valid until 31 Dec 2001)

For details of rates in a range of other currencies including: Euros(€), US Dollars (US$) and Swedish Kroner (SEK) please visit our website at:
http://www.helicon.org.uk
where you will also find lots more information about the convention

Alternatively, if you want to know more, want to help or have an idea, please contact us at: Helicon 2, 33 Meyrick Drive, Wash Common, Newbury, Berkshire RG14 6SY or by email at: helicon2@smof.demon.co.uk

Please make cheques in pounds sterling payable to Helicon2

Committee Profiles by Dave Hicks

This year we're delighted to offer a selection of Novacon memorabilia compliments of **Kollectables Korner**.

Tony Berry (Chairman) and Martin Tudor (Publications)

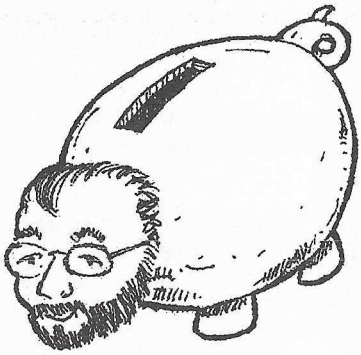
For all your quaffing needs these fine pewter mugs from the Willenhall Foundry will hold a full pint of the real ale of your choice. An interesting feature is if lager is poured in, a special valve in the base opens and deposits your drink in your lap.

Dave Hicks (Programme) and Cat Coast (Secretary)

Yes, that round thing is a football. Well done. In authentic Arsenal and Leicester City strips. From the Corinthians range in finest plastic and hand painted by Chinese peasants in a limited edition of 32 million.

David T Cooper (Treasurer

This beautiful piggy bank is cast in finest papier mache made from old progress reports, and is all the more collectable for the absence of any means of getting your money *out* again. Except with a hammer. Oh dear.



Steve Lawson (Registration) and Alice Lawson (Ops)

These fine porcelain figures depict a charming scene as the Regency buck attempts to plight his troth (whatever that is) with the demure young lady. The authenticity of these pieces has been questioned as the man appears to be holding a Palm Pilot and the lady a pint of Stella Artois.

Programme Notes

by Dave Hicks

Friday 9th November 2001

7.00pm Opening Ceremony

The committee welcomes our Guest of Honour and all the members of the convention. Last minute announcements and updates.

7.30pm Childhood's End

In 2001, can SF survive as a separate genre? Today, many writers don't feel the need to invent a pretend planet, they just mash up this world and remix it. Some writers who do this call their work SF and some don't. Where does this leave traditional Science Fiction?
Gwyneth Jones; Nalo Hopkinson; Paul Kincaid; Farah Mendlesohn

9.00pm A Journey Through The Universe With The Hubble Space Telescope*

The first chance of the weekend to hear our visiting scientist, Inge Heyer. Featuring Hubble images showing the wealth of objects in our Universe, the processes they undergo, and the relationships between them.

10.30pm The Last Ever Siddall & Hicks Game Show

Featuring the death of a major character.
The All Scottish Team: Ian Sorensen, Iain M Banks & Alison Freebairn.
The 33 1/3% Scottish Team: Mike Abbott, Mike Scott & Lilian Edwards.

*NOTE Inge Heyer's presentation at 9pm replaces the panel "Novacons of the Future" advertised in Progress Report #3.

Saturday 10th November 2001

11.00am Future Historic: The Fiction of Keith Roberts

Paul Kincaid presents a talk about Keith Roberts, who died last year, the controversial but gifted author of such works as *Pavane* and *The Chalk Giants*.

12.15pm Book Auction

From bargain prices for doorstop trilogies to gems that haven't been in print for years, your chance to pick up something special and unexpected.

1.30pm Who Needs Auctions?
The traditional Novacon debate on what to do with some fine old fannish tradition. What place do auctions have in the programme these days? What's their purpose in twenty first century fandom, and what's the best way of doing them?
Chris Morgan; Mark Plummer; Brian Ameringen; Sue Mason

3.00pm Guest of Honour - Gwyneth Jones
Dealers' Room will be closed.

5.00pm Art and SF
Every convention has an art show, but unlike the writing, no-one seems to discuss it much. With an SF image shown by a Turner prize nominee at the Tate Gallery last year, we'll ask just what *is* SF Art, can it stand on its own, apart from the literature, and where does it fit in the broader traditions of the visual arts?
Dave Hardy; Dave Hicks; Alison Scott; Steve Jeffrey

6.30pm The Weakest Link
Meet the woman Anne Robinson's scared of. Inquisitor Alice Lawson tests the science fiction knowledge, and the nerve, of fans competing for a valuable (ish) prize. Like all quizzes, really scheduled so you can sit in the audience and just *know* you'd have done better...

8.00pm Who Needs Reviews?
We all read them and many of us have written them. Are all good reviews just by buddies of the author? Are all bad ones simply point scoring off enemies/hate figures?. Should they just be aids to buying books, or tools of the publishing industry or entertainment in their own right? Do they make a contribution to the creative environment?
Ben Jeapes; Lisanne Norman; Caroline Mullan; Martin Tudor.

9.30pm Fan Fund Auction
Support the United Fan Funds and experience Alison Scott selling you things the like of which you never knew you needed, or, indeed, existed.

Late till Later: Jack Of Herts
Live music for dancing. Back after last year's success. The guitarist really *is* called Steven King and John Harvey really *does* play the kazoo.

Sunday 11th November 2001

11.00am The Search For Extra-Solar Planets

Get out of bed in good time to hear Inge Heyer's second slide presentation of the weekend. Includes information on techniques, challenges, and current findings.

12.30pm Art Auction

After yesterday's doubtless blisteringly intelligent debate on why SF Art is good and important, your chance to take some home.

2.00pm Young Blood

The adolescent protagonist is a staple ingredient of science fiction, both in work aimed at the teenage market and the adult one. Indeed, it's in our teens that most of us "got" SF in the first place. Our panel will look at why young blood is so important in science fiction.
Gwyneth Jones; Nalo Hopkinson; Maureen Kincaid Speller;

3.30pm Reverse The Polarity!

Great writing – terrible science! Does it matter if the science in SF novels is credible as long as it's internally consistent? Isn't it sometimes more fun if it isn't? With the rise of popular science publishing, is SF the place to go for a fix of scientific sense of wonder any more?
Julian Headlong; Iain M Banks; Ken MacLeod; Justina Robson; Inge Heyer

5.00pm Awards ceremony

The Nova Awards will be presented. The raffle will be drawn with meticulous efficiency. Thanks will be extended to all those who made the convention possible and the masochists who've agreed to do this next year pointed at.

7.00pm 2001: A Taste Odyssey

The beer tasting accompanied by sausage and mash.
BEER BADGES and SAUSAGE TICKETS must be purchased from the registration desk.

Please note that at time of writing we don't expect to make any major changes to the programme. Any last minute alterations or additions will be announced at the opening ceremony and widely publicised both by notices and by the tried and tested method of a man shouting in the bar.

General Certificate of Science-fiction
Education by Vernon Brown

Instructions

1. Each question on the paper has several answers.
2. Mark the answer that you think is correct.
3. Decide which answers you will submit for marking. There are three sections - Section B is easy, Section A is medium and Section C has harder questions. You have to submit two sections which must include Section A. If you submit Sections A&B you will obtain an Ordinary Level GCSE if you pass, if you submit Sections A&C you will gain an Advanced Level GCSE if you pass. Pass mark is 40% and each certificate is graded.
4. Having decided which sections to submit ignore the other one.
5. The answer paper has lettered and numbered squares that correspond to the questions and answers on the question paper. Carefully BLOCK OUT with black or blue ink, ballpoint or felt-tip the squares corresponding to your chosen answers. Do not circle, cross or otherwise mark the squares, or use pencil because the marking system cannot cope with anything else and your paper will be rejected. If you make a mistake put a large 'X' through the incorrect square.
6. Block out the square corresponding to the sections you are submitting i.e. A&B or A&C and print your name and address, which will be used as an address label if you do not collect your certificate during NOVACON.
7. Post your answer paper in the GCSE box at REGISTRATION on SATURDAY evening by 6.00pm but watch the GCSE posters for any alteration to this deadline.
8. All answer papers submitted will be entered into a free draw.
9. Collect your certificate from me on Saturday evening/Sunday and find out whether you have also won a book voucher.
10. Finally, no one else will know how you have done unless you tell them, so please have a go, you may do better than you think.

SECTION A

1. Jetan is a form of Martian (?).
a. Chess b. Fencing c. Food d. Music e. Politeness
2. Which decade was Welles' radio broadcast of "War of the Worlds"?
a. 20s b. 30s c. 40s d. 50s e.60s
3. Which SF artist designed the Skylab I patch?
a. Bok. b.Emsh c.Foss d.Freas e.Hardy
4 In "Omnilingual"(Piper)what table is the key to Martian?
a. Geological b.Genealogical c.Multiplication d.Periodic
5. How many names has God?
a. 1 million b. 9 million c. 1 billion d. 9 billion e. 90 billion
6. Who originated the term "Robot"?

a. Aldiss b. Asimov c. Capek d. Simak e. Suvin
7. In which film did robots recreate a wild-western town?
a. Android b. Iron Sunset c. Terminator d. Westworld
8. "Lest Darkness Fall" is a novel based on (?)
a. Post nuclear war b. Time travel c. The Moon d. Invasion
9. Who wrote the If world novel "What Mad Universe"?
a. FB b. JB c. HH d. IA e. FL
10. Which author created slow glass?
a. BA b. HGW c. JV d. BS e. SD
11. In Shelley's novel (1818) who was Frankenstein?
a. Assistant b. Heroine c. Monster d. Scientist e. Visitor
12. In "Forbidden Planet"(Film 1956) what is the robots name?
a. Andy b. Bob c. Charles d. Marvel e. Robby

SECTION B

13. Who wrote "The Time Machine"?
a. BS b. HGW c. IA d. JSB e. JV
14. How many "legs" does a triffid have?
a. 2 b. 3 c. 4 d. 5 e. 6
15. How many "Leagues under the Sea" (JV)?
a. 5000 b. 10,000 c. 20,000 d.30,000 e. 50,000
16. The Hugo Awards are named after a/an
a. Artist b. Editor c. Novel d. Philosopher e. Scientist
17. Who wrote the "Barsoom" Martian novels?
a. ERB b. HGW c. JB d. JV e. RH
18. The film "Planet of the Apes"(1968) is set on/in the
a. Amazonian Jungle b. European Union c. Future d. Moon e. Past
19. In "War of the Worlds"(1898)a Martian war machine has (?) legs?
a. 2 b. 3 c. 4 d. 6 e. 8
20. In which decade was the term "Robot" first used?
a. 1890s b. 1900s c. 1910s d. 1920s e. 1930s
21. On/in what did Dan Dare first appear?
a.Comic b.Film c.Novel d.Radio e.Television
22. What is the name of the computer in "2001:A Space Odyssey"?
a. Colossus b. Gort c. HAL d. Marvin e. MIKE
23. The winning Hugo this year was about?
a. Feminism b. Politics c. Robotics d. Warfare e. Wizardry
24. In "THHGTTG" what must you not do?
a. Drink b. Hitch c. Jaunt d. Panic e. Sleep
25. The novel "The Lost World"(A C Doyle 1912) was about
a. Atlantis b. Mars c. Mu d. Prehistoric monsters e.Time travel

SECTION C

13. "A Subway Named (?)" by A J Deutsch?
a. Adam b. Desire c. Metropolis d. Mobius e. Wrongly
14. Who is the Blind Singer of the Spaceways (RAH)?
a. De Beer b. Chanson c. Rhysling d. The Drifter e. Wyoming Smith
15. In "The Enchanted Duplicator" what is the Magic Mimeograph?
a. AMMEDRA b. FNHAMFBYLL c. TANSTAAFL
d. TEMWARDS e.TMMITOWATFATH
16. On which work was "The Forbidden Planet" based?
a. Faust b. Gilgamesh c. Solarion d. The Tempest e.Utopia
17. In which novel was the term "Soma" first used?
a. BNW b. E c. NFN d. GT e. U
18. In "Metropolis" Brigitte Helm plays
a. Annette b. Maria c. Robot d. Annette&Maria e. Maria&Robot
19. In "The Death of Grass" what is the grasskilling virus called?
a. Chung-Li b. Ducrays c. Pat Pucha d. Taka's e. Wilsons
20. Is a Hoka (PA)?
a. Avian b. Equinoid c. Reptiloid d. Piscoid e.Ursinoid
21. In which film was the following said "All the universe - or nothingness..... Which shall it be,Passworthy?"
a. A b. DWATD c. FP d. TTC e. WWC
22. In "War of the Worlds"(Film 1953) how many eyes has a Martian?
a. 1 b. 2 c. 3 d. 4 e. 5
23. What was Winston Churchill's 1931 short story based around?
a. American Revolution b. American Civil War c. English Civil War
d. French Revolution e. Norman Conquest
24. Who wrote about synchronous communications satellites in 1945?
a. IA b. BB c. JB d. ACC e.RAH
25. In "Red Planet"(RAH)the two young heroes spend the desert night in a/an
a. Cabbage b. Cave c. House d. Temple e. Tree

Novacon and the R.N.I.B. by Martin Tudor

Novacon has supported the Royal National Institute's Talking Books for the Blind project since Novacon 18 in 1988, when Tony Berry (the chairman of the con) first suggested it, and has raised funds for a number of books over the years. Raffle tickets will be on sale throughout the convention and there are number of wonderful prizes to be won. All proceeds from the raffle will go to the RNIB's Talking Books for the Blind project. So track down Anne Woodford and her book of tickets now!

[For further information, or to make donations directly (cheques payable to "Beccon Publications"), contact Roger Robinson at 75 Roslyn Avenue, Harold Wood, Essex, RM3 0RG.]

The History of Novacon

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
1	**Imperial Centre**	**James White**	**Vernon Brown**
1971	Committee: Ray Bradbury, Alan Denham, Alan Donnelly,		
(144)	Pauline Dungate.		
2	**Imperial Centre**	**Doreen Rogers**	**Pauline Dungate**
1972	Committee: Stan Eling, Jeffrey Hacker, Richard Newnham,		
(144)	Meg Palmer, Hazel Reynolds.		
3	**Imperial Centre**	**Ken Bulmer**	**Hazel Reynolds**
1973	Committee: Stan Eling, Gillon Field, Meg Palmer, Geoff		
(146)	Winterman.		
4	**Imperial Centre**	**Ken Slater**	**Dr Jack Cohen**
1974	Committee: Pauline Dungate, Stan Eling, Gillon Field,		
(211)	Robert Hoffman, Arline Peyton, Rog Peyton, Hazel Reynolds.		
5	**Royal Angus**	**Dan Morgan**	**Rog Peyton**
1975	Committee: Ray Bradbury, Pauline Dungate, Robert Hoffman,		
(272)	Laurence Miller, Arline Peyton.		
6	**Royal Angus**	**David Kyle**	**Stan Eling**
1976	Committee: Helen Eling, Laurence Miller, Arline Peyton, Rog		
(317)	Peyton.		
7	**Royal Angus**	**John Brunner**	**Stan Eling**
1977	Committee: Liese Hoare, Martin Hoare, Ian Maule,		
(278)	Janice Maule, Dave Langford.		
8	**Holiday Inn**	**Anne McCaffrey**	**Laurence Miller**
1978	Committee: Dave Holmes, Kathy Holmes, Chris Walton,		
(309)	Jackie Wright.		
9	**Royal Angus**	**Christopher Priest**	**Rog Peyton**
1979			
(290)	Committee: Helen Eling, Stan Eling, Chris Morgan, Pauline Morgan, Paul Oldroyd.		
10	**Royal Angus**	**Brian W. Aldiss**	**Rog Peyton**
1980	Committee: Joseph Nicholas, Keith Oborn, Krystyna		
(495)	Oborn, Paul Oldroyd, Chris Walton.		
11	**Royal Angus**	**Bob Shaw**	**Paul Oldroyd**
1981	Committee: Helen Eling, Stan Eling, Joseph Nicholas,		
(362)	Phil Probert.		
12	**Royal Angus**	**Harry Harrison**	**Rog Peyton**
1982	Committee: Chris Baker, Dave Hardy, Eunice Pearson,		
(373)	Phil Probert.		

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
13	**Royal Angus**	**Lisa Tuttle**	**Phil Probert**
1983	Committee: Chris Donaldson, Eunice Pearson, Steve Green, Dave		
(339)	Haden, Jan Huxley, Paul Oldroyd, Paul Vincent, John Wilkes.		
14	**Grand**	**Rob Holdstock**	**Steve Green**
1984	Committee: Kevin Clarke, Ann Green, Dave Haden, Eunice		
(333)	Pearson, Phil Probert, Martin Tudor, Paul Vincent.		
15	**De Vere**	**James White**	**Phil Probert**
1985	(Coventry)	**Dave Langford**	
(340)	Committee: Tony Berry, Carol Pearson, Eunice Pearson,		
	Graham Poole, Martin Tudor.		
16	**De Vere**	**E.C. Tubb**	**Tony Berry**
1986	(Coventry)	**Chris Evans**	
(257)	Committee: Nick Mills, Darroll Pardoe, Rosemary Pardoe,		
	Graham Poole, Maureen Porter.		
17	**Royal Angus**	**Iain Banks**	**Bernie Evans**
1987	Committee: Mick Evans, Dave Hardy, Graham Poole,		
(315)	Stephen Rogers, Geoff Williams.		
18	**Royal Angus**	**Garry Kilworth**	**Tony Berry**
1988	Committee: Bernie Evans, Rog Peyton, Greg Pickersgill,		
(336)	Linda Pickersgill, Martin Tudor.		
19	**The Excelsior**	**Geoff Ryman**	**Martin Tudor**
1989	Committee: Tony Berry, Helena Bowles, Bernie Evans,		
(426)	Nick Mills, Pam Wells.		
20	**The Excelsior**	**Dr Jack Cohen**	**Bernie Evans**
1990	Committee: Al Johnston, Alice Lawson, Steve Lawson,		
(330)	Nick Mills, Richard Standage.		
21	**Forte Post House**	**Colin Greenland**	**Nick Mills**
1991	(ex-Excelsior)		
(200)	Committee: David T Cooper, Bernie Evans, Al Johnston,		
	Alice Lawson, Steve Lawson, Chris Murphy.		
22	**Royal Angus**	**Storm Constantine**	**Helena Bowles**
1992	Committee: Tony Berry, Bernie Evans, Jenny Glover, Steve		
(300)	Glover, Carol Morton, Richard Standage.		
23	**Royal Angus**	**Stephen Baxter**	**Carol Morton**
1993	Committee: Helena Bowles, Bernie Evans, Tony Morton,		
(350)	Richard Standage.		

CON & YEAR	HOTEL	GUEST(S) OF HONOUR	CHAIRMAN
24	**Royal Angus**	**Graham Joyce**	**Richard Standage**
1994	Committee: Helena Bowles, Sarah Freakley, Carol Morton,		
(214)	Tony Morton, Chris Murphy, Martin Tudor.		
25	**The Chamberlain**	**Brian W. Aldiss**	**Tony Morton**
1995		**Harry Harrison**	
(338)		**Bob Shaw**	
	(Special Guest:	**Iain M. Banks)**	
	Committee: Tony Berry, Carol Morton, Chris Murphy, Richard Standage, Martin Tudor.		
26	**The Ibis**	**David Gemmell**	**Carol Morton**
1996	Committee: Sarah Freakley, Tony Morton, Chris Murphy,		
(281)	Richard Standage, Martin Tudor.		
27	**The Abbey**	**Peter F. Hamilton**	**Martin Tudor**
1997	(Great Malvern)		
(277)	Committee: Carol & Tony Morton, Chris Murphy, Mike Siddall.		
28	**Britannia**	**Paul J. McAuley**	**Martin Tudor**
1998	Committee: Steve Lawson, Pat McMurray, Carol & Tony		
(265)	Morton, Chris Murphy.		
29	**Britannia**	**Ian Stewart**	**Carol Morton**
1999	Committee: Maureen Kincaid Speller, Steve Lawson, Pat		
(239)	McMurray, Tony Morton, Chris Murphy, Martin Tudor.		
30	**Britannia**	**Chris Priest**	**Tony Berry**
2000	**Special Guest**	**Rog Peyton**	
	Guest Artist	**David A. Hardy**	
	Committee: Maureen Kincaid Speller, Steve Lawson, Pat		
(224)	McMurray, David Cooper, Chris Murphy, Martin Tudor.		
31	**Quality Hotel**	**Gwyneth Jones**	**Tony Berry**
2001	(Walsall)		
	Committee: Cat Coast, David Cooper, Dave Hicks, Alice & Steve		
(219)	Lawson, Martin Tudor.		

Please note that hotels were in Birmingham unless otherwise stated and that the attendance figures above (the number in brackets under each year) have, in the majority of cases, been taken from the members listed when each Programme Book went to press. They are not final totals of the attendees at each of the Novacons. For example the final membership at Novacon 17 was 352 (not 315), Novacon 18 was 411 (not 336), Novacon 28 was 305 (not 265) and Novacon 30 was 268 (not 224).

The 30th Anniversary of the Birmingham SF Group

For the 10th, 15th and 20th anniversaries of the Birmingham SF Group, the BSFG organised mini-conventions as parties and published a programme book at each which provided an ongoing history of the Group. However, due to lower than expected attendance the Twentycon, the 20th anniversary made a considerable financial loss – which meant that the BSFG was reluctant to organise such extensive celebrations on its 30th anniversary. Instead an enjoyable party was held on a Friday evening in June, with Simon Clark as Guest speaker and a triffid birthday cake. Whilst the written history of the Group continues here....

Chairmen's Memories: the Latest 10 Years of the BSFG

Bernie Evans (Chairman 1994):

A long time ago, in a city far far away . . .

That's how it seems, anyway. 1994 was during another life, in another place, and I'm struggling to recollect that other life, without the benefit of diaries and newsletters and articles that are long gone due to lack of storage space here in this new place.

Looking at the list of Brum Group events in 1994, with only memory to rely on, the old adage that one best remembers the things that went wrong applies as strongly here as in any other field, and I especially remember the case of the strange disappearing Committee Member.

David Hunter turned up out of the blue, joined the Committee as an Ordinary Member, turned up for only 2 or 3 meetings then was never seen again, except for when I had flu. He arrived on my doorstep bearing a get-well card and a bottle of beer, wouldn't come in, and disappeared again into the limbo where he seemed to exist.

We had an entertaining and informative talk from John Priest, who worked in Animatronix. a technique at the cutting edge of film and TV work at the time. Never had looking after a speaker been so strange.About half an hour after the end of an evening spent with him in a pub in Birmingham Mick and I met him again in an underpass nowhere near where he said he'd gone to catch his bus home. It transpired that he was so broke he had no bus fare and had been too embarrassed to tell us. Of course we provided the necessary, but it wasn't to end there. It took several meetings with him to organise the evening, not because of the technical requirements, but because he was the shyest person I've ever met. Even once he'd arrived on the night I wasn't convinced he'd stay! Of course he did stay, and proved to be extremely popular and successful.

Of course it wasn't all Disappearances and Difficulties. We had our usual round of excellent and entertaining speakers. Amongst them astronomers Dave

Clements and Amanda Baker were especially fascinating in their tales of the Mauna Kea observatory in the volcanic mountains of Hawaii. Peter Hamilton jumped swiftly to the rescue when I managed to fall off my chair (I was rescuing my pint of Guinness) -- I ended up on the floor, but not a drop of the black nectar was spilt!

The year ended with an excellent Beer and Skittles night which Carol Morton organised for us at the Sampson and Lion in Wordsley. So successful was this that it was to become a regular event.

Martin Tudor (Chairman 1996):

I'm not quite sure how it happened. I *had* intended to cut back on my fannish activity, but somehow I found myself Chairman of the BSFG as well as Newsletter Editor and next year's Novacon Chairman (with no Hotel) in the same year I was getting married and making a TAFF trip.... Sigh.

The year did not start well: just before our first meeting we were informed that our cheap and cheerful venue, the upstairs room at the Australian Bar on Hurst Street, was being converted into a restaurant/dining area. I spent several evenings dragging my fiance around the back streets of Birmingham in a search for a new (but affordable) venue and eventually found the upstairs room of the Queen's Head on Steelhouse Lane. Unfortunately, the noise from the jukebox downstairs drowned out our speaker, Andrew Harman, so the search was on again.

March saw us in the Queen's Tavern on the corner of Essex and Inge Streets, where we held an EGM which saw my motion to change the night of the meeting from Friday to Tuesday (when rooms were cheaper and available) soundly defeated. Our speaker Andy Salmon cheered us up with an excellent talk, despite the dire conditions -- the room could comfortably seat 12 but there were 18 present!

April found us in yet another new venue, the upstairs function room of the Prince Hotel, an excellent room which was costing us five times as much as we'd paid previously! Obviously if we were going to pay £50 per night room hire we needed more than 18 of our 80+ members to turn up! We consulted the membership and they said they wanted more authors, okay.... We decided to go all out for lots of speakers: Simon R Green, Tom Holt, Professor Lawrence Krauss, Ian Watson, Ian Stewart, Simo (how did he get in there!), Robert Jordan, Christopher Priest, Ken MacLeod and Harry Harrison! At the same time we launched a massive advertising campaign through book, comic, and other specialist shops and libraries throughout the region. Did it work? Er, no.

By the end of the year the figures showed an average attendance of 18 members and 3 non-members per meeting! We needed at least 25 members per meeting to cover the basic costs, without this we could not afford to continue paying out £50 for the room, plus Guest's expenses. So, at the end of the year I

recommended to the incoming committee that we moved to a cheaper venue – if they could find one!

Yvonne Rowse (Chairman 1999):

The letter came through the post a couple of weeks ago asking me to write a few words about my term as chairman. I put it on the pile of post just under the (still unpaid) phone bill and forgot it.

Today, after a glorious drive up from the adorable Julia Daly's 'frightening firework party', I downloaded my e-mail to find a mail from Martin Tudor with one of those worrrying red exclamation marks saying he needed my piece a few days ago. The prog book has to be at the printers first thing tomorrow morning. Oops.

So. My time as chairman. I don't remember much about it and I'm not the sort of person who could instantly (or ever) put their hands on a pile of Brum Group Newses and look up what happened. A general outline then. It was an amateurish sort of thing. I had no idea what exactly I was doing but Martin Tudor, and Carol & Tony Morton helped a lot. I must admit, talking to publishers intimidated me at first. Asking people to come and talk to us filled me with horror. Why would they? And yet they did.

I was very grateful for the professionalism of the authors who visited us. I shyly escorted them out for dinner before the meetings and they kindly entertained me then entertained the entire meeting. My particular favourite was Geoff Ryman (what a charming man) who was a splendidly amusing dinner partner and talked to the group about his then work-in-progress, 'Lust'.

I never really got the hang of the chairing bit and was desperately grateful to hand the job over but I have happy memories of the helpfulness of the many people involved and I wouldn't have missed meeting all those authors for anything.

Vernon Brown (Chairman 2000-2001):

I hadn't intended to become Chairman at all but in late 1999, during an after-meeting chat, we were discussing the difficulties of getting volunteers for anything nowadays and I said "if" and "but" and "not really".... When I opened the January newsletter I found that I was standing for the position. And that was that!

It was an interesting time though. Finding a permanent place for the Committee to meet was my first chore and I was lucky to find a pub that wouldn't charge to reserve us a room. Then there was the hotel. By now the Group had re-established itself at the Britannia but the paperwork was horrendous – I dealt with three (or was it four) managers all of whom had lost their predecessors records, but we managed. (Although they double-booked us

in September 2000 with Fantasycon and it was sheer luck that we found out what had happened before the event.)

Intra and inter group discussions, guest speakers like Graham Joyce and Brian Aldiss as well as our annual December Skittles Social, held despite our pre-booked venue closing for renovation without telling us, but we managed to find a replacement with days to spare.

In 2001 there was the usual rush of people standing for committee and I found myself once again in the Chair. More meetings, more speakers, less (nore or less) difficulties with the hotel. Highlight of the year was the 30th Anniversary Party in June, which coincided with the release of *Night of the Triffids* 50 years after *the Day*, when the author, Simon Clark, was our guest. A good time was had by all, including a number of ex-members who have since returned to the fold. Now the end of the year is in sight and, as the blurb so often says "who knows what the Future may hold".

The True History of the BSFG Meetings by Stan Eling and Martin Tudor

Being an exact, albeit brief , account of the doings of the BSFG from the time of the twentieth anniversary celebrations to the time of the thirtieth anniversary. Abbreviations: (S) – Guest Speaker, (SM) – Special/additional Meeting, (Ch) – Chairman. Months are denoted by number (1 = January, 2 = February, etc).

1991 (Meetings in the upstairs room of the Australian Bar, Hurst Street/Bromsgrove Street)

7 TWENTYCON at the Holiday Inn replaced the regular meeting.
8 (S) Freda Warrington
9 (S) Anne Gay
10 (S) David A. Hardy
11 (SM) Dan Simmons
11 Debate with Birmingham University SF&F Society: "This House believes that machines are taking over mankind."
12 No Formal Meeting

1992 (Meetings in the upstairs function room of the White Lion, Thorp Street /Horsefair/Bristol Street)

1 AGM
2 John Brunner (interviewed by Chris Morgan)
2 (SM) Greg Bear
3 (S) David Gemmell
4 (S) John Jarrold
5 (S) Jack Cohen
5 (SM) Terry Pratchett
6 Does the team think?
7 (S) Ian Stewart
8 (S) Pam Wells
9 (S) Simon Green
9 (SM) Kim Stanley Robionson
10 (S) Ian Watson
11 Debate with Birmingham University SF&F Society: ""This House believes that there is a conspiracy against showing science fiction on the television by the television companies, especially the BBC." (The BUSF&FS proposed the motion, BSFG opposed).
12 Christmas Party

1993

1 AGM
1 (SM) (S) Tom Holt
2 (S) Stephen Baxter
3 (S) Bob Shaw
4 (SM) at Hotel Arcade, Ladywell Walk/Hurst Street: (S) Joe Haldeman
Meetings in the upstairs function room of the White Lion, Thorp Street/Horsefair/Bristol Street)
4 (S) Graham Joyce
5 (S) Colin Greenland
6 (SM) (S) Harry Harrison
6 (S) Louise Cooper
7 Dave Cox's Stupendous Pub Quiz (Meetings in the upstairs room of the Australian Bar, Hurst Street/Bromsgrove Street)
8 (S) Garry Kilworth
9 (S) Iain M. Banks
10 Brian W. Aldiss
11 Debate with Birmingham University SF&F Society: "This House believes that science fiction is a man's game". (The BUSF&FS proposed the motion, BSFG opposed).
12 Christmas Party

1994

1 AGM
2 (S) Michael Scott Rohan
3 World SF Con Panel Discussion with James Steel, Peter Weston & Martin Tudor
4 (S) Peter F. Hamilton
5 (S) Gwyneth Jones
6 (S) Amanda Baker & Dave Clements
7 (S) Angus Wells
8 (S) Christopher Evans
9 (S) Robert Holdstock
10 (S) John Priest
11 Debate with Birmingham University SF&F Society: "Recent research indicates that although women's brains are smaller than mens, young girls are more intelligent than boys and that the boys *don't* catch up. This House believes that size *does* count – smaller is better".
12 Beer & Skittles at the Samson & Lion in Wordsley

1995

1 (SM) (S) Tom Holt
1 AGM
2 (S) David Gemmell
3 (S) Peter F. Hamilton
4 (S) Storm Constantine
5 (S) Bob Shaw
6 (SM) (S) Iain M. Banks
6 (S) Ian Stewart
7 (S) Anne Gay
8 (S) David A. Hardy
9 (S) Mark Chadbourn
10 (S) Robert Rankin
11 Quiz: Birmingham University SF&F Society versus BSFG
12 Beer & Skittles at the Samson & Lion in Wordsley

1996

1 AGM
Meeting in the upstairs room of the Queen's Head, Steelhouse Lane.
2 (S) Andrew Harman
Meeting in the upstairs room of the Queen's Tavern, Essex Street/Inge Street.
3 EGM and (S) Andy Salmon
Meetings in the 1st floor function room at the Prince Hotel, Station Street.
4 (S) Simon R. Green
5 (SM) (S) Professor Lawrence Krauss
5 (S) Tom Holt
6 (S) Ian Watson
7 (S) Ian Stewart
8 (S) M. J. Simpson
9 (S) Christopher Priest
9 (SM) (S) Robert Jordan
10 (S) Ken MacLeod
11 (S) Harry Harrison
Meeting in the upstairs bar of the Tap & Spile, Gas Street.
12 Informal Christmas Meeting

1997 Meeting in the Queen's Tavern, Essex Street/Inge Street

1 AGM
Meetings in the upstairs bar of the Tap & Spile, Gas Street.

2 Informal meeting

3 Tony Berry's Pub Quiz (with CASH prize)
Meeting at the Prince Hotel, station Street

4 "Jonathan Wylie" (aka Julia & Mark Smith)
Meetings in the upstairs bar of the Tap & Spile, Gas Street.

5 Informal meeting

6 Informal meeting (as Tom Holt tripped in a rabbit hole)

7 Informal meeting

8 Informal meeting

9 Informal meeting

10 Informal meeting

11 Informal meeting

12 Beer & Skittles at the Samson & Lion in Wordsley

1998 Meetings in the Board Room of Bennetts, Bennetts Hill.

1 AGM

2 (S) Stephen Baxter

3 Graham Joyce (interviewed by Martin Tudor)

4 (SM) EGM

4 Tom Holt (interviewed)
Meetings in the Lichfield Lounge of the Britannia Hotel, New Street

5 (S) Robert Holdstock

6 (S) David A. Hardy

7 (S) Michael Marshall Smith

8 (S) Anne Gay & Stan Nicholls

9 (S) Pat Cadigan

10 (S) Peter Hamilton

11 (S) Brian W. Aldiss (meeting held at Novacon 28)

12 Beer & Skittles at the Samson & Lion, Wordsley

1999

1 AGM

2 (S) Jack Cohen

3 (S) David sutton

4 (S) Simon Ings

5 (S) Simon Taylor

6 (S) Ian Stewart

7 (S) Robert Rankin

8 SF Quiz with CASH prize

9 Panel discussion: "Is your club dead yet?"

10 Stan Nichols (interviewed by Steve Green)

11 (S) Geoff Ryman

12 Beer & Skittles at the Samson & Lion in Wordsley

2000

1 AGM

2 Panel discussion: "*Can* you judge a book by its cover?"

3 (S) Graham Joyce

4 (S) Alastair Reynolds

5 (S) Andy Salmon

6 (S) John Jarrold

7 (S) Andy Lound

8 (S) Brian W. Aldiss

9 Free entrance for members to FantasyCon 24

10 Quiz: Birmingham University SF&F Society versus BSFG

11 (S) Major Tate, Spaceguard UK (meeting held at Novacon 30)

12 Beer & Skittles at the Hare & Hounds, Lickey Road, Longbridge

2001

1 AGM

2 (S) Graham Higgins

3 (S) Peter Weston

4 (S) John Clute

5 Debate with the Birmingham University SF Society, "This house believes that science gets in the way of good science fiction". Proposed by BUSFS and opposed by BSFG.

6 (S) Simon Clark and 30th Anniversary Party

Birmingham SF Group Committees 1991-2001

YEAR	CHAIRMAN	TREASURER	SECRETARY	NEWSLETTER EDITOR	PUBLICITY OFFICER	NOVACON CHAIRMAN	OTHER POSITIONS
1991	Chris Chivers	Richard Standage	Helena Bowles	Martin Tudor	Al Johnston	Nick Mills	Mick Evans (Reviews Editor) Helena Bowles (20con Chair) Bernie Evans (ordinary Cmt Member)
1992	Tony Morton	Richard Standage	Carol Morton	Martin Tudor	Al Johnston (2/92-6/92) Position Vacant (7/92-1/93)	Helena Bowles	Mick Evans (Ordinary Cmt Member) Bernie Evans (Reviews Editor)
1993	Tony Morton	Richard Standage	Helena Bowles	Martin Tudor	Steve Jones	Carol Morton	Mick Evans (Ordinary Cmt Member) Bernie Evans (Reviews Editor)
1994	Bernie Evans	Helena Bowles	Richard Standage	Martin Tudor	Steve Jones	Richard Standage (N24) Tony Morton (N25)	Mick Evans (Ordinary Cmt Member) David Hunter (Ordinary Cmt Member)
1995	Carol Morton	Steve Jones	Anne Woodford	Martin Tudor	Sarah Freakley	Tony Morton (N25) Carol Morton (N26)	Alan Woodford (Ordinary Committe Member)
1996	Martin Tudor	Sarah Freakley	Anne Woodford	Martin Tudor	Steve Jones	Carol Morton (N26) Martin Tudor (N27)	Alan Woodford (Ordinary Committe Member)
1997	Tony Morton	Alan Woodford	Anne Woodford	Martin Tudor	Steve Jones	Martin Tudor (N27) Martin Tudor (N28)	
1998	Tony Morton	Alan Woodford	Anne Woodford	Martin Tudor (2/98-8/98) Yvonne Rowse (9/98-1/99)	Rog Peyton	Martin Tudor (N28) Carol Morton (N29)	Yvonne Rowse (Ordinary Committee Member, 5/98-9/98)
1999	Yvonne Rowse	Alan Woodford	Martin Tudor	Yvonne Rowse	Vacant (2/99-3/99) William McCabe (3/99-1/00)	Carol Morton (N29) Tony Berry (N30)	Anne Woodford (Ordinary Committe Member) William McCabe (Ordinary Cmt Member 2/99-3/99)
2000	Vernon Brown	Alan Woodford	Dave Hardy	Yvonne Rowse (2/00-4/00) Martin Tudor (5/00-1/01)	Martin Tudor	Tony Berry (N30) Tony Berry (N31)	Anne Woodford (Ordinary Committee Member) William McCabe (Ordinary Cmt Member)
2001	Vernon Brown	Alan Woodford	Vicy Cook	Rog Peyton	Vacant	Tony Berry (N31) Martin Tudor (N32)	William McCabe (Ordinary Cmt Member) Steve Jones (Ordinary Committe Member)

Novacon 31 Members

56	Michael Abbott
148	Jae Leslie Adams
89	Andrew A. Adams
25	Brian Ameringen
131	Jim Anderson
137	Diane Anderson
136	John Anderson
87	Margaret Austin
100	Amanda Baker
179	Cherith Baldry
134	Iain Banks
108	Barbara-Jane
27	Chris Bell
104	Doug Bell
174	Austin Benson
2	Tony Berry
204	John Birchby
135	B.A. Blackburn
154	Helena Bowles
197	Ray Bradbury
53	Bridget Bradshaw
52	Simon Bradshaw
20	Claire Brialey
198	Tanya Brown
46	Vernon Brown
47	Pat Brown
152	Robert Bryson
26	Roger Burton West
205	Marianne Cain
39	Steven Cain
206	Jonathan Cain
117	Stuart Capewell
169	Andrew Claydon
170	Carol Claydon
8	Cat Coast
145	Elaine Coates
40	Noel Collyer
124	Graham Cooling
140	Jane Cooper
6	David T. Cooper
70	Steve R. Cooper
195	Del Cotter
191	Dave Cox
28	Arthur Cruttenden
141	Debbie Custance
207	Julia Daly
99	Mike Damesick
189	Malcolm Davies
11	Steve Davies
151	Teresa Davies
177	Guy Dawson
178	Sue Dawson
120	Peter Day
12	Giulia de Cesare
107	Simon Dearn
71	Vincent Docherty
60	Chris Donaldson
55	Paul Dormer
215	Fran Dowd
214	John Dowd
139	Tara Dowling-Hussey
77	Stephen Dunn
83	Roger Earnshaw
88	Martin Easterbrook
147	Lilian Edwards
58	Sue Edwards
29	Lynn Edwards
160	Tim Evans
157	Nic Farey
158	Bobby Farey
150	David Findlay
74	Mike Ford
144	Vikki Lee France
19	Susan Francis
129	Alison Freebairn
51	Gwen Funnell
213	Victor Gonzalez
72	Niall Gordon
13	Wendy Graham
172	Chris Green
91	Steve Green
92	Ann Green
121	Peter Gwilliam
79	Helen Hall
54	Dave Hardy
93	John Harvey
94	Eve Harvey
73	Julian Headlong
196	Inge Heyer
3	Dave Hicks
115	MaryAnn Hollingsworth
159	Dave Holmes
210	Helen Holmes
211	Dave Holmes
90	Anders Holmström
149	Nalo Hopkinson
61	Simon Hovell
184	Tony Ibbs
186	Michael Ibbs
187	Thomas Ibbs
116	Richard James
101	Ben Jeapes
143	Steve Jeffery
156	Al Johnston
41	Sue Jones
122	Gabriel Jimi Jones
1	Gwyneth Jones
14	Tony Keen
138	Richard Kennaway
202	Leigh Kennedy
200	Debra Kerr
127	Paul Kincaid
128	Maureen Kincaid Speller
168	Kim King
167	Steve King
109	David Laight
105	Christina Lake
182	Dave Lally
119	Colin P. Langeveld
113	Dave Langford
65	Eira Latham
4	Steve Lawson
7	Alice Lawson
69	Erhard Leder
194	Maxine Lehmann
126	Di Lewis

162	Judith Lewis
212	Sheila Lightsey
36	Gavin Long
35	Caroline Loveridge
16	Peter Mabey
203	Ken MacLeod
112	Sue Mason
166	Alistair Maynard
142	Heather McKiggan-Fee
45	Alex McLintock
10	Pat McMurray
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